



ON ISLANDS

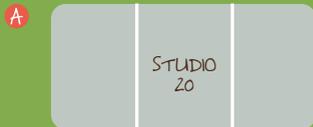
**Creative
Collaboration
Festival**

**15 – 30
November
2014**

CATALOGUE AND PROGRAM

MAIN ENTRY

304 McCarrs Creek Road, Terrey Hills, NSW 2084



* As Eramboo is a bushland property with a pond, children should be supervised at all times.



ABOUT ONISLANDS AND ERAMBOO ARTIST ENVIRONMENT



For many, islands are a place of escape, somewhere that provides time and space for thinking and reflecting that affords anonymity, seclusion, rest or retreat. For others they are a challenge for ingenuity, resolve and tenacity, a testing ground for ideas and innovations. Some view them full of opportunity, for reinvention, exploration or commerce.

We all live in/on islands, real or virtual, tiny or large, remote or connected, challenging or idyllic, political or cultural, disciplinary or religious, philosophical or psychological ... Many of us live across a number of Islands and are adept at moving between them. Residents adapt to the pace and rhythm of their Islands. They are inventive, using the limited resources they have to respond to meeting their needs. Innovation and community collaboration is necessary for survival and develops rich and diverse

cultural structures. We can learn from visiting islands, sharing experiences and iterating approaches.

OnIslands Eramboo is a ground breaking creative arts project being undertaken on the Northern Beaches of Sydney this November 15 - 30th at Eramboo, Terrey Hills.

This 3 week arts festival, curated by Selena Griffith and produced by Susan Milne, includes site specific collaborative art works and installations, artist and curator talks, workshops and performances. It involves over 70 local, regional, national and internationally established creatives, producing collaborative works. Artists, designers, musicians, performers, photographers, architects, writers, poets and filmmakers have responded to the theme 'On Islands' extending their practice and the viewers' imagination.

MUSINGS ON COLLABORATION

THE DUO-LOGICAL COLLABORATION OF SENSE, SENSIBILITY, AND THE ERASURE OF THEM BOTH

PAUL D. MILLER AKA DJ SPOOKY

A conversation in which neither party is listening to the other was termed a “duologue” by the philosopher Abraham Kaplan. He once wrote “experience is of particulars only.” So true! Imagine a situation like Robert Rauschenberg and Willem De Kooning’s infamous “erasure” painting of 1953. Rauschenberg was casting around for a way to embody some of the things he viewed as important in the context of how artists observe various phenomenon and, so the story goes, he destroyed material from Jasper Johns as part of an art initiative. Amusingly enough, one of the only citations for the artwork that came from the deletion of Jasper John’s work is a photo (no original work exists of the deletion!) at San Francisco Museum of Modern Art, which simply describes the piece as a “drawing [with] traces of drawing media on paper with label and gilded frame.” I wonder what would happen if every collaboration turned out this way!

I look to Robert Rauschenberg as a template for the ideas I’m presenting in the exhibition Selena Griffith has curated because of the sheer volume of collaborations he participated in. His works with composers like John Cage or choreographers like Merce

Cunningham are well known, and in a sense, they embody the kind of discourse of artist as centripetal force: a person who essentially moves people into new and deeply improvisational moments by way of cajoling, conversation, persuasion, or whatever tools are at hand. Rauschenberg, in light of this short missive, is a kind of 20th century muse. I want to look at what happens for art in the 21st century in a similar contest. Abraham Kaplan liked to think that a duologue is more than a monolog but less than a dialog. It’s somewhere in between. That’s the point.

When I look at the theme of an exhibition, I think of the story of how Rauschenberg went on to create more erasure works - they were conversations about editing and deleting friends, and updating how each participant thought the dynamic movement would take the project into different cultural spaces. It’s something we would know all too well in the era of Facebook and Twitter, Instagram and Snapchat! I guess you could say that the paintings and documents that were erased weren’t “unfriending” the artists who were erased. But by erasing them, Rauschenberg made their absence more powerful. So too with the best conversations and collaborations. One of the most

infamous after-effects of the Rauschenberg erasure approach to collaborations came from his early monochrome white paintings from 1951. The story has some resonance with how we think about moving past the limitations we’ve put on how people think about “sharing” in the era of too much information about everything, including yourself.

When Charles Darwin explored the Galapagos Islands in 1835 he found a “world within itself.” Isolated from their mainland ancestors many species had evolved in unexpected ways. The evolutionary oddities of the world of art - a milieu that generates ideas as much as it fosters objects, could be said to be cut from the same adaptive cycle. Let’s think of how objects and ideas synchronize, and how they arrive from a place in the human mind where a conversation between people can generate new worlds, new forms, new ideas. Now that’s a collaboration!

I guess you could argue the point that even purposeful communication often comes in under the radar. It’s an intuitive situation when several people create in a collaborative context. There’s that uneasy tension between context and content. A mainstream way of thinking about what some psychologists call “the cult of sharing” is that an intuitive (and reasonably mainstream view) of why people communicate, share, and update each other is that they’re trying to transmit some interior motive, some dynamic sense of engaging the people around them to create a nuanced view of a shared space in the culture they inhabit.

A collaboration transmits some of that information because each person edits their participation, and the cycle repeats until any

project is then finished. Even the basic sense that the “information” each person brings to the mix may or may not be true - this underlies the whole situation. Sometimes the only reason you ask someone about their weekend is so you can tell them about your weekend. Add, multiply, and remix, and you get a sense of how any collaboration works. Each person brings a sense of openness, each person reveals an interior that somehow provides a space where the exterior connects to how you view the scenario. From intent to content, from context to content - there’s always a transmission of information that informs a collaboration. The intent or “information” may be “true” to form, or it may not, of course. But even lies, one could say, or false (erased!?) work are told or made with the hope that they’ll be understood. So the “faithful” transmission of a work and how it interacts with someone else, well... that’s what takes up the bandwidth here. It’s what makes any collaboration a fun situation. It’s how you explore the terrain of the conversation each creative is having. It’s how you see things. Here’s an appropriation. You can copy and paste it to find out where I copied and pasted it from. Remember - it’s sampled wholesale. But hey... who is counting?

In the sense that almost every human endeavor is a kind of interaction with the people who give meaning to how we create “meaning” - it’s all reflexive. Let’s look at the basic premise of how this works as a kind of looking at a mirror made of people. The reflections, depending on how you look at it, can be infinite, or a prison defined by the mirror’s frame as it extends in every direction. It’s all about perspective.

University of New South Wales,
Art + Design 2014

CURATOR'S ESSAY: SELENA GRIFFITH



Curating OnIslands Eramboo has been a fabulous adventure. From call out to installation all of the collaborators and the team at Eramboo have been a delight to work with. Eramboo is itself a creative island in suburbia with a heritage deeply rooted in education and love of the environment. I felt it important to infuse this through the project. Collaborators from all kinds of fields within the creative industries spectrum were paired with a view to extending them creatively, intellectually and professionally. Given the common themes of OnIsland, Sustainability (Environmental, Social, Political, Economic) and Creativity, each team has been through a journey of exploration, discovery, innovation, collaboration and realisation. No two of these have been the same. Some have been a process of alternating exchanges, some iterative editing, others a collective approach. Some have unfolded in real time. Some virtually, with collaborators located on opposite sides of

the planet. All have worked and you can enjoy the experiences and outcomes across the Eramboo site over the duration of the festival.

I am very interested in the dynamics of collaboration. I believe our ability to collaborate across disciplines will ultimately determine whether we, as a species, successfully navigate the challenges of the anthropocene (global climate change as a result of human activity). Creative people have a very important role to play in this scenario. They are the social litmus paper. The different thinkers, the communicators of the value of beauty and its fragility. They can connect and educate disparate or reluctant audiences about complex issues.

Thank you to all the OnIslands collaborators, from the creatives to the curators, educators, administrators, funders, supporters – this island exists because of you.



ZONE 01 ARCHIPELAGO

@OnIslands #OIArchipelago

Katerina Cosgrove	Hessian, dye, net,
Bronwen Dugan	found materials,
Eva Frengstad	rope, cane, recycled glass sand, sound

In an evocation of a fluid realm, Archipelago draws upon ancestral and traditional modes of island life, the rhythms of the sea and the tides of emotion it brings at the forefront. The work responds to the notion of 'Islands' and the paradoxical qualities of resilience and fragility, entrapment and survival - these same qualities inherent in us as women, mothers, and daughters of other lands.

Archipelago resounds with the voices of the three artists singing a poetic ballad reminiscent of a Sami folk song - a 'yoik' - that has no beginning nor end, like the wind.



ZONE 02 OVER THE DITCH

@OnIslands #OIDitch

Andrew Gorman-Murray	Photomedia installation, with found and donated photographs, and ethnopoetry
Chris Brickell	
Anna de Jong	

The Antipodes – Australia and New Zealand – are surrounded by the Pacific, Indian and Southern Oceans, sharing the Tasman Sea as border. There is a long history of island-hopping between these large islands, which share cultural traits and open borders. Trans-Tasman crossings are colloquially called 'hopping over the ditch'.

Over the Ditch explores the experiences of seven gay men from Australia and New Zealand who hopped over the ditch between 1931 and 2014. Many of these men wrote diaries, stories and blogs of their journeys. These texts are rendered as poetic verse combined with images to add layers to our sense of their experiences.



ZONE 03 ON ISLAND

@OnIslands #OI0I

Daryle Newman Found objects and
Emily Tweddell new materials
Oscar Berman
Kathryn Dallimore

Prices on application.

Dangerous anthropogenic influences on our Earth are undeniable and increasing. Re-examining ourselves as part of nature is critical in tackling our environmental crisis. Interestingly, at the height of this crisis we have entered a technological age hitherto unseen. Equally important is the need to leverage technology as our partner and aid in moving forward. The hybrid sculpture 'On Island' plays on these three pillars; humans, nature and technology. The strength of a triangle relies on a point of harmony being reached. We seek to explore the positive potency of each pillar and the potential for abundant harmony. We are all one. We are on island.



ZONE 04 THE EDIBLE ISLE

@OnIslands #OIEdible

Jess Rosman Mixed materials
Eunice McAllister

Workshop Sunday, 23 November 2014
11:00 am to 1:00 pm

For a child, an island is a place full of adventures and discovery of new and uncharted territory and oneself. The Edible Isles embodies all that is sacred about childhood. No adults, no rules, just one child living out their ultimate food fantasy. This world comes directly from a child's imagination that moulds and paints the creatures within. It is a world where a child can live freely and bravely. Where children can eat well and fruit is no longer just part of the everyday. By reading the story and then walking through The Edible Isles, the artists hope to take their audience on an intriguing island escapade, which awakens the imagination and appetite.



ZONE 05 MOSES AUSTRALIS

@OnIslands #OIMoses

Christina Frank Mixed found and
Carolyn Haywood new materials,
Solomon Frank sound and lighting

Workshop Saturday, 22 November 2014
11:00 am to 12:30 pm. Prices on application.

'Moses Australis' responds to the notion of the continent of Australia being sought as an island of refuge.

It is experienced progressively: Venturing into the undergrowth a sleeping baby is encountered. Nestled in a basket, woven from elements of the bush, it is at once peaceful in the arms of 'mother earth', but absurdly vulnerable, alone in the elements.

Glimpsed through the trees is a child's bedroom. An idyllic haven of comfort and protection, dream and fantasy. The baby, the basket and the 'bedroom' reference to the enduring human condition.



ZONE 06 THE SUM OF US

@OnIslands #OISumOfUS

Mirre van Dalen Ceramics and
Michelle Holmes mixed media
Sally Howe sculpture

The pieces by Sally Howe and Mirre van Dalen will be available for purchase.

The Sum of US explores the way we become islands, how we create islands for and of ourselves through different experiences. Sometimes our isolation is self imposed, sometimes just innate. Everybody's island is different and can either be positive or negative, self contained and independent, a way of escape, a way of withdrawal from emotional or other interactions.

The boxes function both as independent islands – looking into various vignettes on the theme and as devices or viewfinders which direct the viewers' attention to sculptures and poetry.



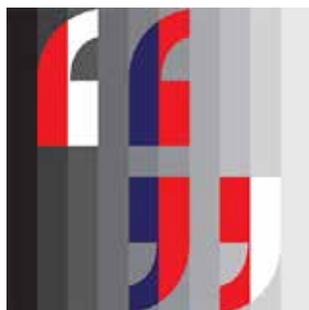
ZONE 07 FLOTSAM AND JETSAM

@OnIslands #OIFlotsam

Cathy Lee Artist's books,
Lisa Marshall printmaking, collage,
 found objects

Some of the works by Lisa and Cathy will be available for purchase.

This work is the product of a long friendship and a process of creative exchange. Marshall is based on Scotland Island in Pittwater, Australia, Lee on Vancouver Island, Canada. Their artist's books contain responses to each others found 'treasures' exchanged by post. They have both used printmaking and collage but each piece is unique reflecting their personal narratives and individual styles. Together, as a collection, they exhibit as a group of treasures reflecting their different environments; literally, oceans apart. The anticipation of waiting for unknown treasures is celebrated by use of them in further artwork forming layers of creative embellishment.



ZONE 08 CIVIL WAR

@OnIslands #OICW

Paul D. Miller aka Digital print
DJ Spooky

The 2 works by DJ Spooky will be available for purchase by blind auction.

Miller develops on from Rauschenberg's early monochrome white paintings that he first created in summer 1951. He explores the notion of sameness and difference through erasure and exchange of colour. These 'flags' are representative of national identity, conformity, social collaboration and how it can be inverted in times of civil war. Read Miller's essay at the front of the catalogue for more detail.



ZONE 09 CURRENTS OF MEMORY

@OnIslands #OIMemory

Katerina Cosgrove Works on paper,
Nettie Lodge ceramics, narrative
Michelle Perrett fiction, crushed
 glass

Mural panels and canoes are for sale.

'Currents of Memory' presents ideas of archetypal and personal psychological heritage. It explores the collective memory threaded throughout our lives. In this work flow reflections, dreams and hopes, we are fragile canoes, borne aloft by the pull of the river. We are individual islands, but can also become one with the larger ebb and flow. Backgrounded by a flowing, sinuous river mural, delicate ceramic canoes tease out concepts of fragility, death and rebirth; the permeable veil between past, present and future. Text connects characters as they drift and flail through the plot, engaging with these universal questions.

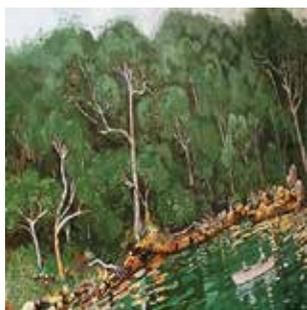


ZONE 10 URBAN HEAT ISLAND

@OnIslands #OIUHI

Peta Khan	Raelene Wright
Ray Atkins	Jon Brew
Martin Horan	Gloria Obbens
Sandra Carter Wai	Sophie Temhoff
Lam Cheung	Greg McIntosh
Beverley Kirby	
Barbara Hellman	Edited video
Karl Hellman	installation
Lauren Grabara	

Urban Heat Islands is a collaboration between Advanced Diploma students from Nepean Arts and Design Centre and Penrith City Council and Peta Khan. It responds to the idea of the Urban Heat Island Effect, where urban areas absorb heat and release it back into their surroundings, creating islands of increased temperatures. The reduction of open ground, the increase in roadways and built structures, and the removal of trees all contribute to this.



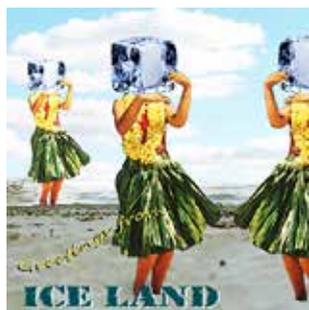
ZONE 11 NUKAL MARGUN WHURRAWHURRA

@OnIslands #OINMW

Michelle Ball Mixed media, relics,
Julie Janson fur, works on canvas
and board

Workshop Saturday, 22 November 2014
10:00 am to 1:00 pm. Works are for sale.

This work is about human emotion, contested place, Indigenous memory and culture, migration to, and colonisation of, Scotland Island. Shared place and history are often overlooked and this work seeks to enlighten the viewer. Images reflect the landscape such as Bar island on Marra Marra Creek where Bidy, mother of Scotland Island resident Catherine Benns Lived. Benns was a renowned midwife and granddaughter of Chief Bungaree, An exploration of the symbolism of the black cockatoo signifying a 'messenger' and painting of a wallaby represents a totem animal for an Aboriginal clan. *the work has been produced with consent of Guringai and Darug elders.



ZONE 12 GREETINGS FROM

@OnIslands #OIGreetings

Shaked Shamir Photocollage, glue,
Helen Thurloe string, tape

Workshop Sunday, 16 November 2014
2:00 pm to 4:00 pm.

This project has benefited from an Arts & Design Grant courtesy of Arc@UNSW Limited.

Island is a strange word, with all sorts of conflicting notions attached to it. Retreat, relaxation and restoration. Incarceration, abandonment and isolation. "Greetings from..." plays with the possibilities of the sound and/or the transcription of the word, and what might happen in a place because of it. The benign artefact of the postcard is a sneaky vessel for subversive rethinking of is-land, isn't-land, eye-land, aye-land, nae-land, i-land, you-land, I'll-land, aisle-land and who knows what else...



ZONE 13 INSULA NATURA

@OnIslands #OIInsulaNatura

Imogen Cranna Stone, hemp,
Patrick Shirvington ox gall, water,
cement, sound

Insula Natura, works with sculptural drawing and soundscape as tools for phenomenology, describing what one would feel if nature could speak. Through the use of sound projecting from a lyre shaped sculptural installation in the natural environment, the viewer will be given the opportunity to reflect on their surrounds. The sculptural web tapers to a single thread, featuring a drawing implement whose ethereal movement is suggestive of nature's enduring voice. Evoking an innate meditative state accessible to us all, Insula Natura bridges the mundane and invites us to reflect on our symbiotic relationship with the natural world.



ZONE 14 MEMORY GLOBES

@OnIslands #OIMemory

Kylie Legge Glass, crocheted
Jane Summers wire, mixed media

Works are for sale

Inspired by Italo Calvino's, Invisible Cities, these works are just 'there'. They aim to capture the mystery of islands, places apart from the world, a world in themselves. Reinvented, fantasy objects, both connected and separate, part of common mythology and shadows of their real selves. Apart from the physical and geographical aspects of islands and the very real complex relationships between people and the land and psychological islands we hold in our minds; floating fragments of memory. The artists explore the idea of something triggering an emotional, psychological or sensory response, capturing that fleeting and impossible to possess 'precious moment'.



ZONE 15 THE UNFURLING

@OnIslands #OIUnfurling

Suzanne Davey Clothing, resin,
Mena Johnson rope, metal, paint

Workshop Saturday 15 November 2014
1.00 pm - 3.00 pm

The Unfurling explores Mena’s poetic descriptions of islands as places where people shed their ordinary lives and dream of new possibilities by allowing space for thought and time to attend to nature. The installation harnesses wind and light to respond to the debate surrounding vulnerable populations arriving on Australian shores and the resulting human cost. Individual rights and national interests are given precedence over collective human rights. Tragedy grips people dreaming of sanctuary yet who become victims to forces beyond their control.



ZONE 16 REFLECTION

@OnIslands #OIReflection

Elaine Clocherty Pumice, wire,
Mena Johnson natural found
 materials

‘Reflections’ is a process driven, site specific, work where collaborators have created works relating to the water body at Eramboo, local flora and fauna and the adjacent national park. Both feel the pool is an island haven for dragonflies, birds, kangaroos and other local wildlife. It sustains life and is a reminder of the importance of water in the dry Australian landscape. The works do not aim to dominate but rather subtly create portals that move, appear and disappear from the viewer.



ZONE 17 RAFT

@OnIslands #OIRaft

Anna Harris Textiles, paint,
Carolyn Haywood wire, locally source
 wood, trailer

This work has messages for kids of all ages
to decode

‘Raft’ is situated in the bushland setting of Eramboo surrounded by a bed of ferns and bush ground cover. Based on a shared interest in the early development of children’s inner world, imagination and play this ephemeral installation has a delightful and playful tone.

“Raft” was conceived as an island afloat built to carry all the hopes for adventure and imaginary characters that children enjoy. Created from found branches already on site. Utilising the old, rusted frame of a burned out caravan, the bushland is transformed into a stage set for adventure.



ZONE 18 AFTER THE RAIN

@OnIslands #OIRain

Mena Johnson Plaster, site-
Tracy Smith sourced natural
 materials

A metaphoric river flows towards an island. Pristine white vessels float down it reacting and interacting with the environment. They slowly fill and disintegrate over time due to the rain’s acidity and action of the ecosystem. Everything is made and un-made in order for creation to take place again. Bowls slowly turn from white to tannin and moss stained vessels echo the cyclical processes of nature, reacting with and becoming the environment.

The order of nature is constantly interrupted. Small gusts cause leaves to fall, casting shadows as they float towards the earth.



ZONE 19 ESCAPE

@OnIslands #OIEscape

Alyson Bell Video installation
Volker Klemm

[Peek inside the case](#)

Sometimes we are so absorbed and bound up with our daily stresses that we entirely lose ourselves and the meaning and purpose of our lives. ESCAPE invites the viewer into this blinkered world, while the greater outside lies beyond.

The concept of using an inside/outside space as a metaphor for a person's psyche has always been a subject of interest for the artists. This particular idea was realized, through a collaborative process, from a video into an installation comprising of a suitcase situated within the natural environment. What better way to contrast the idea of confinement and freedom!



ZONE 20 A SUFFRAGETTE ASKS SERIOUS QUESTIONS OF THE SEA

@OnIslands #OISuffrages

Kuba Dorabialski Video installation
Katy B Plummer

This video and audio work, embedded within a sculptural environment, tells a story about the collision between a person's private interior and the collective experience.

Has there ever, ever, ever been a silent moment, ever, in the History Of Earth?

Why am I never alone? ... Is that object a boulder, or a pebble? ... Is it possible to engage fully in the stuff and politic of the world, and yet still hold ajar the doorway to swirling infinity? ... Is a god's-eye view of any use in a Revolution? ... Are my impulses my own, or is Free Will a trick that History plays on me?



ZONE 21 ASHEN LACE

@OnIslands #OIAshen

Cherry Corr Mixed found and
Katerina Cosgrove new materials
Dale Kentwell

Elements of this work are for sale.
Price on application.

Representations of lace are grouped as islands of joy, respite and ease. They symbolise the fragility and vulnerability of our local, natural environment, and the possibility of regeneration, in sculpture and text. Lace-like forms are burnt, sewn and woven throughout the wet heath site to create individual narratives and habitats. The femininity of lace inspires the forms and materials in this installation, and represents the strength, beauty and fragility of Mother Nature. Traversing the site, the viewer discovers 'lace islands' that highlight the contrast between hope and despair, destruction and renewal - and many hybrids in between.



ZONE 22 THE LIQUID AIR (BREATHING STRUCTURE)

@OnIslands #OIBreathing

Ainslie Murray Acrylic, aluminium,
Renata Legoretta sand, vinyl tube

This work received an Arts NSW grant to assist in its development.

The Liquid Air (Breathing Structure) explores relationships between atmospheric pollution and ocean. The work is developed from images of eroded branching corals and infant corals struggling to survive in the acidified ocean. A complex three-dimensional 'breathing' structure is threaded through an architectural space to explore parallels between underwater (branching corals) and atmospheric (built environments) structures.

The Liquid Air is an ongoing experimental visual arts research project investigating the relationship between the atmosphere and architecture.



ZONE 23 ISLAND WORKS

@OnIslands #OIWorks

Tracy Ponich Mixed media
Ellie Shore

Works are for sale

A microcosm of the industry fundamental to offshore living. Jetties, wharves, fire brigade and water accessed residences in Pittwater bushland. Day to day is about boats, barges, front end loaders and the machinery of pile driving and jetty construction. It's hard edged, it's gritty, yet all takes place in the pristine bush, respected and maintained. A series of photographs, ink drawings and paintings are presented as 'windows' into the industry supporting life on Scotland Island, Pittwater. Given the industrial nature of ISLAND WORKS, the photographs and paintings are presented using 'rough' materials, as you would find on the Island and its work sites.



ENTIRE SITE OCEANS OF SOUND

@OnIslands #OISounds

Heathre Contant Interactive sound
OnIslands visitors tour

11.30 am – 12.30 pm on Sunday 16th, Saturday 22nd, Saturday 29th November 2014. Meet on grass between studios.

We are surrounded by oceans of sound, but, frequently, like a boat, we float just above these waves, trying to get from place to place. What if, instead, we too become immersed in these sounds?

Contant's interactive sound tours encourage participants to dive into this ocean by experiencing the Islands of Eramboo as voyagers of sound. She will bring participants into contact with their aural and other non-visual senses. They will travel through the exhibition to discover its hidden sonic treasures!



VARIOUS LOCATIONS ISLAND INSITES

@OnIslands #OIInsights

Imogen Cranna Michelle St Anne
Cloe Fournier
Raghav Handa Performance

Sunday 30th November 2014 - various Eramboo locations from 6pm

On Islands culminates Nov 30 with Island INsites offering a smorgasbord of intimate performances inviting the audience to rove secluded niches of Eramboo. Four independent artists explore snatches of memory, delve into transformation through a unique movement vocabulary, experience human behaviour in a confined room and empathise with the plight of those abandoned. Discovering these evolving works enables the audience to connect on a deeper level with the performers. Insights gathered from this night will vary, as each viewer creates their own path through the bushland.



PERFORMANCES PASSPORT

@OnIslands #OIPassport

Mary Gibbons Participatory
Millie Prangnell performances
Greg Stonehouse
Irene Gorman
various performers

This installation performance regulates the threshold of the OnIslands exhibition. To gain entry a number of barriers must be passed with the notion of belonging forged at the arrival point. The island of Eramboo only welcomes the right people. Who belongs there? Language, verbal and non-verbal, is used to interpret the character of each new arrival. Entry processes do not take into account diverse cultural backgrounds and experiences. Visitors will bring with them their own experiences of adapting to certain situations. This performance will test their eligibility, ability to respond their desire to conform.

WORKSHOPS



UNEARTHED

Saturday 15 November 2014 | 1.00 pm - 3.00 pm | Mixed media clay sculpture

Unearth your inner sculptor and create your own a unique work using paper clay and natural materials. Squash, squeeze, roll, stamp, scratch, build and join to unearth your sculpture. You'll be responding in your own creative way to the beautiful bushlandscape at

Eramboo. Explore the forms, texture and materials of clay sculpture and installation with artist Suzanne Davey .

Book at onislands.eventbrite.com.au
Price: Adults \$30, Kids \$15



HAIKU WITH GLUE

Sunday 16 November 2014 | 2.00 pm - 4.00 pm

Everyone LOVES postcards & the challenge of writing Haiku. Learn how to make your own collage postcard from Eramboo Island. Mix the strange & familiar. Truth with fantasy. Combine words & pictures in intriguing ways. Send Greetings from your very own version of

reality. Assemble an eclectic image with artist Shaked Shamir, then create a related haiku with Pittwater poet Helen Thurloe.

Book at onislands.eventbrite.com.au
Price: Adults \$20, Kids \$10



WILD THINGS!!!

Saturday 22 November 2014 | 11:00 am - 12:30 pm

Delve into children's literature about islands and journeys. Invent your own Wild Thing! We will read stories, draw with coloured pastels and use paper clay to make your favourite character. You may even like to write your own island story.

For children age 5 to about 10 yrs

Book at onislands.eventbrite.com.au
Price: Kids \$10



DILLY BAGS AND BUSH TUCKER

Saturday 22 November 2014 | 10:00 am - 1:00 pm

In this 3 hour workshop run by artists Julie Janson and Michelle Ball, you will learn to make Aboriginal Bangalow Palm dilly bags and identify bush tucker on the Eramboo site. Participants should bring scissors and some morning tea to share. String and other materials will be

provided. Suitable all ages but not small children.

Book at onislands.eventbrite.com.au
Price: \$30



FOOD FACE KIDS

Sunday 23 November 2014 | 11.00 am - 1.00 pm

Who said you shouldn't play with your food? Kids of all ages love being creative, & fruit & veg can be such a colourful, yummy medium to work in! Join us for a Food Face creation extravaganza inspired by the OnIslands work of Jess Rossman & Eunice McAllister. Kids will be able to produce fanciful friends from

a delicious array of healthy, organic fruit and veg & then eat them for lunch or document them and share via instagram.

Book at onislandsfoodfacekids.eventbrite.com.au
Price: \$7



AUTHENTIC MOVEMENT

Sunday 23 November 2014 | Open Age 9.00 am - 10.30 am, Kids 11.00 am - 12.00 pm

Where on earth do dancers get their original moves? Imogen Cranna will teach you a practice of movement that shuts off the outside world & frees you to explore inner space where everyone can move & feel at one with their surroundings. Bring a rug/ exercise mat, sunscreen & blindfold to discover your inner dancer.

Adults (15 and up)
Book at authenticmovementadults.eventbrite.com.au
Price: \$20
Kids (Under 15, adult to be present)
Book at authenticmovementkids.eventbrite.com.au
Price: \$10



WACKY WEAVING

Sunday 30 Nov | 1.00 pm - 3.00 pm

Ever wondered how to weave your own wacky, wicked bowls, baskets and other containers. Learn the Island basics with collaborators Cherry Corr, Dale Kentwell and Katerina Cosgrove. You will use found and recycled materials to create your very own amazing cargo cult carrier.

Suitable for all ages.

Book at onislandswackyweaving.eventbrite.com.au
Price: Adults \$30, Under 16 \$20



ARTIST AND CURATOR TALKS

Every Saturday and Sunday | 2.00 pm

Each Saturday and Sunday there will be an Artist talk. Check the program for details. No reservation necessary. Wednesday evenings there will be two Curator led Artist Q & A panels. These fill fast.

Reserve your spot here
onislandstalks.eventbrite.com.au

SCHEDULE

WEEK 1 Friday 14 Nov School and Group Visits 9.00 am - 3.00 pm	WEEK 2 Wednesday 19 Nov Curator's Q&A 6.30 pm - 8.00 pm (bookings essential)	WEEK 3 Wednesday 26 Nov Curator's Q&A 6.30 pm - 8.00 pm (bookings essential)	CURATOR Selena Griffith
Saturday 15 Nov Open to the public 10.00 am - 4.00 pm	Friday 21 Nov School and Group Visits 9.00 am - 3.00 pm	Friday 28 Nov School and Group Visits 9.00 am - 3.00 pm	PRODUCTION Producer - Susan Milne Administration - Mille Prangnell Facilities - Luke Milne
UnEarthed Workshop 1.00 pm - 3.00 pm (bookings essential)	Saturday 22 Nov Open to the public 10.00 am - 4.00 pm	Saturday 29 Nov Open to the public 10.00 am - 4.00 pm	CURATORIAL ASSISTANCE Emanuella Cupac Marie Delas Olivia Gibalal Alyce Neal Leah Smith Katie Winten
Artists Talk 2.00 pm	Sound Walk 11.30 am -12.30 pm	Sound Walk 11.30 am -12.30 pm	GRAPHIC DESIGN Yanfeng Cheng Rinaldo Hartanto Sally Howe Millie Prangnell
Public Opening 5.00 pm - 8.00 pm	Wild Things - Workshop 11.00 am - 12.30 pm (bookings essential)	Artist Talk 2.00 pm	Edited by Selena Griffith Copyright © 2014 by Eramboo World Studies Centre, Pty. Ltd.
Sunday 16 Nov Open to the public 10.00 am - 4.00 pm	Artist Talk 2.00 pm	Sunday 30 Nov Open to the public 10.00 am - 9.00 pm	All rights reserved. No portion of this publication may be reproduced— mechanically, electronically, or by any other means, including photocopying— without written permission of publisher.
Sound Walk 11.30 am -12.30 pm	Sunday 23 Nov Open to the public 10.00 am - 4.00 pm	Wacky Weaving Workshop 1.00 pm - 3.00 pm (bookings essential)	Printed in Australia
Haiku & Glue workshop 2.00 pm - 4.00 pm (bookings essential)	Authentic Movement (bookings essential) 9.00 am - 10.30 am Adults 11.00 am - 12.00 pm Kids	Artist Talk 2.00 pm	ISBN 978-1-63443-021-0
Artist Talk 2.00 pm	Food Face Workshop 11.00 am - 1.00 pm (bookings essential)	Island INsites performances 6.00 pm - 8.00 pm	
	Artist Talk 2.00 pm		

ACKNOWLEDGEMENT

The OnIslands Eramboo Community would like to acknowledge Aboriginal Peoples of the Guringai Nation, and their elders past, present and future, on whose traditional land OnIslands has been produced. We would also like to thank all our supporters, sponsors and donors listed below and those who chose to remain anonymous

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June Lahm



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